

W I L L I A M M . M c V E Y  
PEPPER RIDGE ROAD · PEPPER PIKE · CLEVELAND 24 · OHIO

Oct 16, 1957

Dear Miss Tzeutschler,

I hope the enclosed brochure will cover all the questions raised in your letter of the fifteenth.

Under exhibitions, I've quit keeping a list - - During the Syracuse travelling shows and the Cranbrook package deals we managed to cover the U. S. pretty thoroughly - with the glaring exception of the Met.

Sincerely,

*Bill McVey*

*Lent to someone in the  
CMA + never got it  
back 12/31/59 at*



THE CLEVELAND MUSEUM OF ART  
QUESTIONNAIRE

October 15, 1957

Dear Mr. McVey:

We are trying to build a biographical record of Cleveland Artists for reference. May we enlist your assistance with the following data?

FULL NAME:

DATE AND PLACE OF BIRTH: *July 12, 1905 - Boston, Mass.*

ART TRAINING - Schools, Scholarships, etc.:

EXHIBITIONS IN WHICH YOUR WORK HAS BEEN SHOWN:

COLLECTIONS WHICH NOW INCLUDE YOUR WORK:

AWARDS:

PRESENT POSITION:

\*\*\*\*\*

We would greatly appreciate it if you would inform us of subsequent awards, purchases, exhibitions and scholarships. Thank you for your cooperation.

*Ann Zautschler*  
Assistant in Paintings





1937

# GREAT LAKES

*Lion*

*\*removed  
Material received  
From Gary Farkas  
Research on some  
our Sculpture: RE  
Statue Awating by McVey*

10 · OHIO

EXECUTIVE HEADQUARTERS, TERMINAL TOWER ★ PHONE: PROS. 3510

|                                                  |                                            |
|--------------------------------------------------|--------------------------------------------|
| MAYOR HAROLD H. BURTON, <i>Honorary Chairman</i> | DUDLEY S. BLOSSOM, <i>General Chairman</i> |
| W. T. HOLLIDAY, <i>President</i>                 |                                            |
| H. G. DALTON, <i>Vice Pres.</i>                  | A. C. ERNST, <i>Vice Pres.</i>             |
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|                                                  | H. J. RAYMOND, <i>Secretary</i>            |
| LINCOLN G. DICKEY, <i>General Manager</i>        |                                            |

January 13, 1937.

THIS MATERIAL MAY BE PROTECTED BY  
 Mr. A. Donald Gray  
 6709 Euclid Ave.  
 Cleveland, Ohio.  
 10825 East Boulevard, Cleveland, Ohio 44106

NOT TO BE REPRODUCED  
 WITHOUT WRITTEN PERMISSION OF  
 THE WESTERN RESEARCH HISTORICAL SOCIETY  
 10825 East Boulevard Cleveland, Ohio 44106

RE Marble Statue by Wm. McVey

Dear Sir:

Please find enclosed copy of my letter of  
 November 19, 1936 to Mr. Milliken at the Cleveland Museum  
 of Art. In the latter part of I  
 superintendent of the Cleveland  
 Exposition grounds and examined  
 was protected during the winter

While Mr. McCabe co  
 protecting box he was advised by  
 was protected against seepage fr  
 box and Mr. McCabe is of the opi  
 substantial and satisfactory.

I also have a letter  
 Art stating that this statue was  
 W.P.A. and was on exhibition at t  
 placed in the Horticultural Garde  
 upon the closing of the Expositio  
 placed in the rose garden located

I thought you would like this memorandum for your  
 records and to indicate the attention which the Exposition has  
 endeavored to give to this particular statue.

Very truly yours,  
 GREAT LAKES EXPOSITION

*Wm. McVey*  
 Director of Insurance



WKS/am

THE MAKING OF A NATION — THE ROMANCE OF INDUSTRY AND AGRICULTURE

MAY 29 to SEPTEMBER 6, 1937

*not Enclosed  
R*

*\*removed  
Karen -  
Put n/  
bios for May Show  
Artists under  
McVey. Thanks  
Om.*





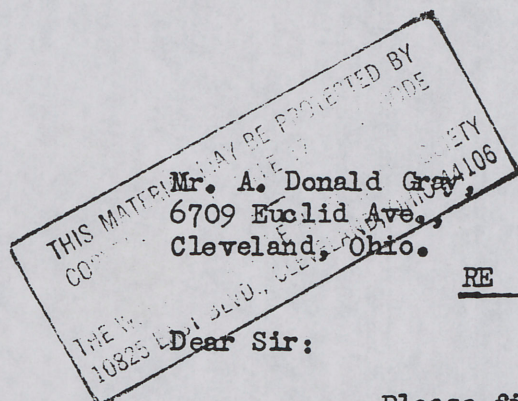
1937

# GREAT LAKES Exposition CLEVELAND · OHIO

EXECUTIVE HEADQUARTERS, TERMINAL TOWER ★ PHONE: PROS. 3510

MAYOR HAROLD H. BURTON, Honorary Chairman      DUDLEY S. BLOSSOM, General Chairman  
W. T. HOLLIDAY, President  
H. G. DALTON, Vice Pres.      A. C. ERNST, Vice Pres.      I. F. FREIBERGER, Vice Pres.  
L. B. WILLIAMS, Vice Pres.      J. C. McHANNAN, Treasurer      H. J. RAYMOND, Secretary  
LINCOLN G. DICKEY, General Manager

January 13, 1937.



NOT TO BE REPRODUCED  
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THE WESTERN RESEARCH SOCIETY  
10825 East Boulevard Cleveland, Ohio 44106

RE Marble Statue by Wm. McVey

Dear Sir:

Please find enclosed copy of my letter of November 19, 1936 to Mr. Milliken at the Cleveland Museum of Art. In the latter part of December, Mr. J. W. McCabe superintendent of the Cleveland Museum of Art visited the Exposition grounds and examined the manner in which this statue was protected during the winter season.

While Mr. McCabe could not examine the inside of the protecting box he was advised by our Mr. Campbell that the statue was protected against seepage from the roof of the protecting box and Mr. McCabe is of the opinion that the protection is substantial and satisfactory.

I also have a letter from the Cleveland Museum of Art stating that this statue was made under the auspices of W.P.A. and was on exhibition at the Museum prior to its being placed in the Horticultural Gardens. We were also advised that upon the closing of the Exposition in 1937 this statue is to be placed in the rose garden located in the rear of the Museum property.

I thought you would like this memorandum for your records and to indicate the attention which the Exposition has endeavored to give to this particular statue.

Very truly yours,  
GREAT LAKES EXPOSITION

Director of Insurance



WKS/am

THE MAKING OF A NATION — THE ROMANCE OF INDUSTRY AND AGRICULTURE  
MAY 29 to SEPTEMBER 6, 1937

*not Enclosed*  
*R*



THE CLEVELAND MUSEUM OF ART

CLEVELAND, OHIO, U.S.A.

UNIVERSITY CENTER STATION

WILLIAM MATHEWSON MILLIKEN, DIRECTOR

CABLE ADDRESS: MUSART CLEVELAND

September 27, 1937

Mr. A. Donald Gray,  
6709 Euclid Avenue,  
Cleveland, Ohio.

My dear Mr. Gray:

Thank you for your letter of September 24th, informing us that the statue by William McVey, which was loaned to the Great Lakes Exposition, Horticultural Gardens, will be returned to us within a few days.

Yours very truly,

*Clara E. Gaetjens*

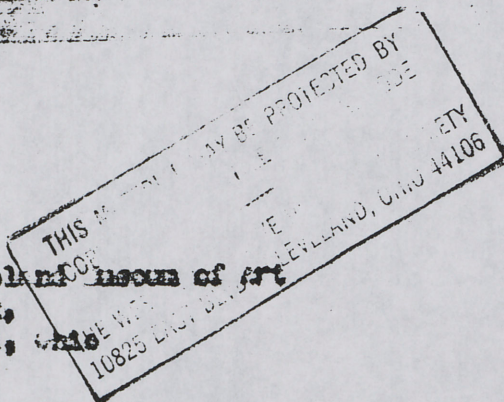
Clara E. Gaetjens  
Secretary to the Director

NOT TO BE REPRODUCED  
WITHOUT PERMISSION OF THE SOCIETY  
WITHOUT WRITING FROM SOCIETY  
Cleveland, Ohio 44106  
THE WESTERN RECORD  
10825 East Boulevard

THIS MESSAGE  
CARRIED BY  
THE WIRE  
10825 EAST BOULEVARD  
CLEVELAND, OHIO 44106



The Cleveland Museum of Art  
Vande Park,  
Cleveland, Ohio



September 24, 1937

Attention: F. Milliken, Director:

NOT TO BE REPRODUCED  
WITHOUT WRITTEN PERMISSION OF  
THE WESTERN RESERVE BOTANICAL SOCIETY  
10825 East Boulevard Cleveland, Ohio 44106

Dear Mr. Milliken:

I have arranged with the Great Lakes Exposition Company to deliver to you the statues by Mrs. May which you loaned to the Great Lakes Exposition, Horticultural Gardens.

This will be delivered in the next few days.

Sincerely,

Donald Gray  
Director of the Horticultural Gardens



September 28, 1937

Mr. Samuel Newman  
Commissioner of Parks,  
City of Cleveland,

NOT TO BE REPRODUCED  
WITHOUT WRITTEN PERMISSION OF  
THE WESTERN RESERVE HISTORICAL SOCIETY  
10825 East Boulevard Cleveland, Ohio 44106

Dear Mr. Newman:

I am attaching list of loaned material which I have given orders to be returned. At the present time Mrs. Wm. G. Mather has not come to a decision as to whether or not the basin and pedestal is to be returned to her.

THIS MATERIAL MAY BE PROTECTED BY  
COPYRIGHT LAW, TITLE 17  
THE WESTERN RESERVE HISTORICAL SOCIETY  
10825 EAST BLVD., CLEVELAND, OHIO 44106

In regard to the McVey statue, decision on returning this to the Art Museum rests with Mr. Wm. Milliken, Director, who will not be back in Cleveland until October 15th. I have asked the Exposition people to wait for a decision before returning this figure. Mrs. Thomas P. Howell told me that Mr. Milliken told her that he might be willing to leave it in the Horticultural Gardens. As soon as I hear definitely I will let you know.

At the time these Gardens were designed the nurserymen were asked to pay for space, to plant it according to directions from me, and after the exposition was over that they could take back their plant material. I feel sure that most of the nurserymen would be willing to donate their material which is now in their space if they were asked. A committee from the Garden Center is meeting Wednesday of this week in Mr. A. C. Ernst's office and I believe will write these nurserymen asking them to donate their plant material.

In the case of the Bosley Nursery, their rhododendrons, box, and roses did not seem to me to be of use either because of their location next to the fountain, and type of plants, which would not help in the development of this park, hence I gave permission to take back to the nursery these plants.

There are a number of tropical plants which the Exposition purchased for use in the Spanish, Italian, and English Gardens. These plants now belong to the City but will have to be taken up and placed in the Greenhouse. I would suggest that these plants be removed as soon as possible before there is a heavy frost.

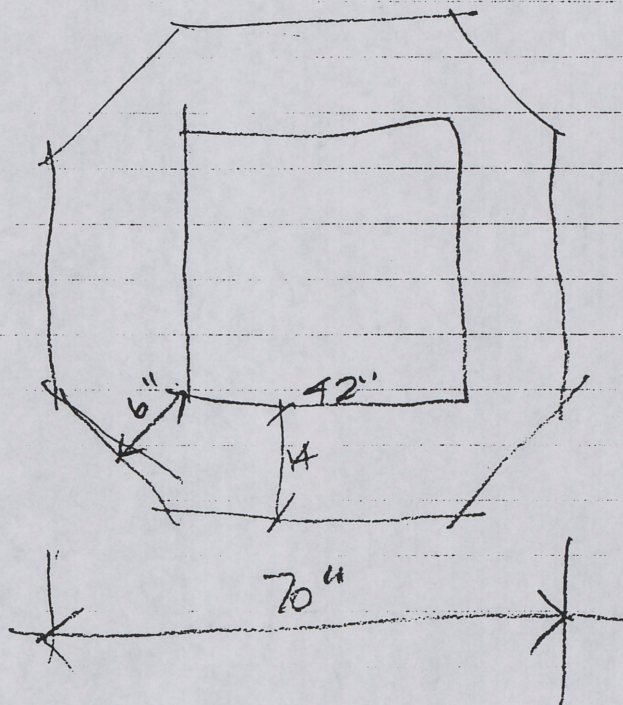
Sincerely,

Donald Gray  
Director of the Horticultural Gardens



From A. Donald Gray papers, sketch.

ORIGINAL BASE 57" high -  
70" on a side w/ 42" Square  
and 45° corners \*





Mrs. Wm. G. Mather

- Page 2

- September 3, 1936

Also in the Horticultural Gardens I have placed some material received from Allen Brothers of New York City. It is listed as follows:

|                                        |          |
|----------------------------------------|----------|
| 1 lead group cupids fighting for heart | \$110.00 |
| 1 pair lead greyhounds and bases       | 800.00   |
| 1 pair lead King's vases               | 525.00   |
| 1 pair stone pedestals                 | 150.00   |

Sincerely,

Donald Gray  
Landscape Architect

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CLEVELAND, OHIO 44106

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THE WESTERN RESERVE HISTORICAL SOCIETY  
CLEVELAND, OHIO 44106



NOT TO BE REPRODUCED  
WITHOUT WRITTEN PERMISSION OF  
THE WESTERN COLLEGE OF HISTORICAL SOCIETY  
10825 East Boulevard Cleveland, Ohio 44106

September 3, 1936

Mrs. Wm. G. Mather  
12407 Lake Shore Blvd.,  
Bratenahl, Ohio

Dear Mrs. Mather:

Below please find listed the valuation of the statues, etc, in the Horticultural Gardens:

Walter A. Sins "Sea Boy" 1500.00  
4" Womens Figure 350.00

Caroline Picands Caswell, Bronze of woman  
"Lilith" 1000.00  
2 Bronze Dogs 500.00  
30" Nude Boy 500.00  
Plaster Boy 100.00  
~~Cleveland Museum of Art, 4" Figure~~ 300.00  
Cleveland Museum of Art, Marble Statue by  
Wm. McVey 1500.00

Mrs. Wm. G. Mather, Large round basin and  
marble pedestal 700.00  
Bronze figure 1200.00

Nils Hanson, Plaster figure "Bacchus" 50.00

Fisher & Jirough Company, 4 benches 100.00

The following material from Fisher & Jirough Company is in the Horticultural Building in addition to other statues:

2 benches 50.00  
2 wall fountains 500.00  
1 bird bath 18.00  
3 pedestals 30.00  
2 figures 70.00

*returned.*



# YOUR GARDEN AND HOME

JULY 1936



PROTECTED BY  
U.S. CODE  
SOCIETY  
OHIO 44106

10825 EAST BLYDEN



10  
CENTS

WITHOUT WRITTEN PERMISSION OF  
THE WESTERN RESERVE HISTORICAL SOCIETY  
10825 East Boulevard Cleveland, Ohio 44106



where women club circles are the official Horticultural Extension and Home Answering question publication. Gardens model one of Cleveland's movements. Rep-work of several cells in pictures Ireland's vision. creation of its center. ing deck is is level of the lding. offering tors may rest pattern of gar-

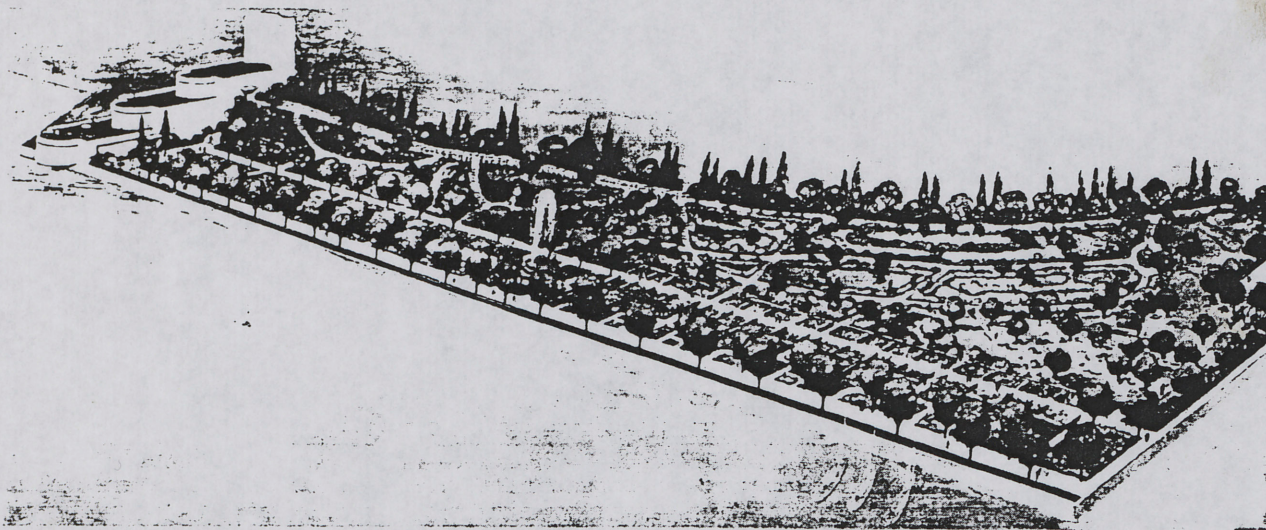
#### UTTON IS LOWER

white, making the combination in Exposition. tion. Geneva-been chosen lower.

dozens of bachelor tower, lends boutonniere and men. e carnation er for Ohio. timely nose- de by com- vers, in the combination for

#### EN CLUBS TION

convention of Clubs of America, July 17th tours of garden and of the Great events for and their guests. horties on the horticulture. he first day of s a luncheon at h L. C. Porter sion of General eaks on "New nt Culture," a rural Exhibit of sition, a dinner McFarland, na- is to be the and a business of officers. breakfast at the guests will be rden Center of s then to Wav- A steak roast (page 18)



The Great Lakes Horticultural Gardens stretching a thousand feet along Lake Erie covering almost four acres of ground will remain as a permanent park to beautify the lake shore. Symbolizing the cooperation of scores

of individuals and organizations, these gardens are a spot where Clevelanders and visitors to the city may feast their eyes on nature's loveliness, finding on every side scenes of restful charm and horticultural interest

## TOUR THROUGH THE HORTICULTURAL GARDENS REVEALS VISTAS OF STARTLING LOVELINESS

THE visitor who steps through the doors of the stately Horticultural Building with the purpose of touring the Horticultural Gardens is presented with a vista of startling loveliness.

On his left, rising level upon level, are the ledges of the rock gardens. Before him stretches a 500-foot carpet of emerald turf, ending in a reflecting pool and a fountain that shoots its sparkling drops into the blue sky. On his right lies a velvet terrace, and beyond, the silver waters of Lake Erie.

Promenades, dotted with bright umbrellas and benches where he may pause and rest, lure him on either side.

Let us say that he chooses to take the lower promenade to the left, which leads him 1000 feet along a walk bordered by linden trees and a five-foot strip of yellow marigolds and blue petunias. To his left lie the hillside gardens which he may either see from below or, if he chooses, inspect more closely by climbing up the ledges or taking one of the several stairways leading to the upper promenade. The hillside plots include the rose garden by Melvin E. Wiant of Mentor, and two gardens which are the work of the Cole Nursery Company, Painesville, and the Chagrin Valley Nursery.

Half-way along the lower promenade the visitor finds on his left a waterfall which plunges over three separate ledges, ending each time in a bubbling pool. The bottom waterfall drops a sheer 15 feet to the ground.

Walking along another 250 feet, the visitor comes to the huge reflecting pool which lies in the center of the gardens, serene and beautiful, mirroring in its surface the waving trees and the blue sky. At its west end rises a

magnificent fountain that shoots its streams of sparkling water 35 feet into the air. Adjacent to the pool lie beds displayed by individual exhibitors showing unusual flowers and phenomena in the plant world.

Proceeding to the left, the visitor walks along a path that is bordered on one side by a series of ten flower beds of outstanding interest to anyone who has ever mused about the gardens of the past and the future. Each plot, the work of a garden organization, is designed to represent a particular year, from 1796 to the year 1950.

The garden of 1796, showing what Moses Cleaveland found in this vicinity in that year, is the work of the Lakewood Garden Club, with Mrs. E. T. King in charge of arrangements. The year 1800 is represented by a garden which was designed by the Brooklyn Garden Club, Charles A. Braham, chairman. The various flowers and the garden layouts found in Cleveland when it first was incorporated, in 1836, are found in the garden planted by the Garden Club of Cleveland, with Mrs. Frank Newcomer, chairman.

How Clevelanders gardened prior to the Civil War, in 1854, is shown by the plot of the Gates Mills Garden Club, Mrs. F. R. Walker being in charge of the committee designing it, while 1865 the year Lincoln's body lay in state in Cleveland's Public Square is represented by the garden planted by the Window Box Garden Club with Mrs. William Taylor chairman. The year 1890, that period of iron deer and canna beds, comes to the fore in the Town and Country Garden Club's bed, Mrs. Carl Dittmar in

charge; while the Tom L. Johnson regime is represented in the garden of 1900, designed by the Sundial Garden Club, the committee being headed by Mrs. A. C. Saunders jr.

The Cleveland Business Men's Garden Club planted the garden of 1918, the year when lawns were turned under in order to produce a crop of potatoes, and Frank J. Lynch was chairman of the committee planning it. This garden is succeeded by the garden of 1936, a modern plot displaying present day developments in horticulture and landscaping, the work of the Hilltop Garden Club, Mrs. L. L. Holladay, chairman. One of the most interesting of the beds will be a plot giving a glimpse into the future, the garden of 1950 prophesied by the Shaker Lakes Garden Club, with Mrs. Harry Newcomer chairman.

On the other side of the path, the visitor finds another display of unusual interest. This consists of a series of cultural gardens, representing 20 nationalities, all sponsored by foreign groups in the city of Cleveland under the chairmanship of Mrs. Jennie Zwick. Much time and effort have been spent on these plots, so that each garden is typical of the country it represents. These plots are German, Italian, Polish, Slovak, Czech, Slovenian, Hungarian, Lithuanian, Hebrew, British, Syrian, Ukrainian, Rusin, Greek, Norwegian, Danish, Scandinavian, Roumanian, Yugoslavian, and Colombian.

To the east of these plots is another garden, containing the bronze figure "Lilith," the work of Carolyn Pickands Caswell, the Cleveland sculptor, while still further toward the west

end of the Gardens lie the private estate gardens, representing the gardens of Windsor T. White, John Sherwin, H. G. Dalton, William G. Mather, and Mrs. F. F. Prentiss. Completing this group are plots representing "Daisy Hill," the Van Sweringen estate.

Terminating the west end of the gardens is a huge, three-and-a-half-ton marble statue entitled "Awakening," the work of William McVey, the local sculptor. This figure, loaned by William M. Milliken, Director of the Cleveland Museum of Art, stands between two broad promenades that skirt the central plot. The piece is 16 feet in height, and made of Georgia marble, one of the most difficult stones to work. It is, however, the only marble that will weather in this climate, and is truly beautiful, with soft green veins of mica heightening the translucent effect.

If the visitor will now proceed to the southwest corner of the Horticultural Gardens, he will find a picnic ground, with 20 elms lending their gracious shade, where he may stop and rest. Behind this spot is a building called the "Monkey Exchange," with a colony of 15 monkeys to provide entertainment. The windows of the house are labeled "Fire House," "Dentist," etc., thus giving the effect of a complete village.

To the left of this amusing place is a maze, a series of paths interspersed with beds of dahlias and gladioli. In this garden, the visitor's problem will be to find a path that will lead him out, for this site is designed to make him wander through walks that are terminated by beds of blooming

(Continued on page 17)

GARDEN

AND HOME

WITHOUT WRITTEN PERMISSION OF THE WESTERN RESERVE HISTORICAL SOCIETY July, 1935 13



## TOUR THROUGH HORTICULTURAL GARDENS REVEALS VISTAS OF LOVELINESS

(Continued from page 17)

flowers. North of the maze stands the "modern garden" and a vegetable garden sponsored by the employees of the Eaton Manufacturing Company.

If, by any chance, the visitor to the Horticultural Gardens has become a trifle weary of color and bright blossoms, he may find a cool retreat at the far west end of the Garden. Here, enclosed by a circle of evergreens, with only one vista, allowing a view of the waters of Lake Erie, is a "green garden," sponsored by the Rayon Silk Company. A pool in the center adds to the tranquillity of the scene, so that this spot is truly a shaded cloister where guests to the Exposition may find rest and quiet.

Approximately a half acre of annuals decorates the hillside on the visitor's left, while the Leonard C. Hanna "white and green garden" may be reached by a flight of steps leading up the slope. This is filled with green hedges and fences, and delicate white petunias, making the garden exactly what its name implies.

Should the visitor choose, he may then proceed along the upper promenade, which is bordered by the spec-

tacular Miami exhibit, the gift of that city to the residents of Cleveland. This consist of exotic tropical plants native to that area, of every variety and description.

Pausing, the visitor may gaze below at the panorama spread before him—green gardens, the reflecting pool, the fountain, the sparkling lake, and to the east, the gracious Horticultural Building, with its terrace decorated by three sculptured figures—a figure of a dolphin by Walter A. Sinze, and two bronze dogs, also works of Carolyn Pickands Caswell.

A pergola above the rock gardens is another beautiful sight, as the visitor proceeds along the upper path back to the Horticultural Building. Perhaps he may choose to continue along the walk bordered by Miami's exotic plants, or perhaps the many paths leading down to the gardens may entice him to look once more at the multitude of unusual displays below.

At night he may see the gardens gain an ethereal beauty when colored lighting plays upon the waters of the fountain, and the brilliant plots and trees are illuminated.



"Awakening" a 16 foot statue of Georgia marble, by William McVey, Cleveland sculptor, was loaned by William M. Miliken, Director of the Cleveland Museum of Art, to the Horticultural Gardens at the Great Lakes Exposition. Magnificent in size and conception, this beautiful statue stands at the west end of the lake front gardens.

## FLOWER SHOWS AT GREAT LAKES EXPOSITION

FLOWER hobbyists of Ohio and the Great Lakes region will have an entire summer of exhibitions of their favorite blossoms, as the Great Lakes Exposition's series of transient flower shows, to continue through the 100 days of the Exposition, is staged in Horticultural Hall. A constantly changing, progressive pageant of choice blooms represents the best products from growers of countless varieties of plants and flowers, and offers every garden lover, no matter which blossoms are his particular hobby, an outstanding and interesting show.

|                                           |                              |
|-------------------------------------------|------------------------------|
| PORCH & WINDOW BOX                        | June 27 to Oct. 4            |
| PEONIES                                   | June 27 - 28                 |
| DELPHINIUMS                               | June 29 to July 5            |
| PATRIOTIC TABLE ARRANGEMENT               | July 4 - 5                   |
| GERANIUMS                                 | July 6 - 10                  |
| JAPANESE IRIS & HOLLYHOCKS                | July 6 - 7 - 8               |
| HEMEROCALLIS                              | July 9 - 10 - 11 - 12        |
| LILIES                                    | July 11 to 16 incl.          |
| FLORAL ARRANGEMENTS                       | July 13 - 14                 |
| AFRICAN VIOLETS                           | July 13 - 14 - 15            |
| ROSES - COMMERCIAL                        | July 17 - 18 - 19            |
| MEN'S FLOWER SHOW                         | July 17 - 18 - 19            |
| FLORAL SOCIETY                            | July 20 to 25 incl.          |
| AQUATIC PLANTS                            | July 20 to 26 incl.          |
| CEVELAND OHIO 44106                       | July 26 to 30 incl.          |
| IVY, FERNS & FOLIAGE PLANTS               | July 27 to August 6 incl.    |
| TUBEROUS ROOTED BEGONIAS                  | July 27 to August 2 incl.    |
| CACTI AND SUCCULENT PLANTS                | July 31 to August 6 incl.    |
| FLORAL PRINTS, CERAMICS, BRONZES          |                              |
| ARTISTIC ARRANGEMENTS & TABLE DECORATIONS | August 3 - 4                 |
| FLORAL PRINTS, CERAMICS, ETC.             | August 10 to August 16 incl. |
| MINIATURE ARRANGEMENTS                    | August 10 to August 16 incl. |
| SALVIAS                                   |                              |
| PETUNIAS                                  | August 10 to August 15 incl. |
| DAISIES                                   |                              |
| CENTAUREA                                 |                              |
| GLADIOLUS                                 | (Open)                       |
| TROPICAL FISH                             | August 16 to 29              |
| GARDEN FLOWER ARRANGEMENTS                |                              |
| WARDIAN & DISH GARDENS                    | August 16 - 29               |
| TIGRIDIA                                  | August 30                    |
| SUMMER FLOWERS                            |                              |
| SWEET PEAS                                |                              |
| NASTURTIUMS                               | August 30 to Sept. 8 incl.   |
| LARKSPUR                                  |                              |
| MARIGOLDS                                 |                              |
| ANEMONES                                  |                              |
| ARTISTIC ARRANGEMENTS & TABLE DECORATIONS | September 9 - 10             |
| ZINNIAS & TRITOMAS                        | September 4 to 10 incl.      |
| ORCHIDS                                   | September 4 to 10 incl.      |
| DAHLIAS                                   | September 11 - 12 - 13       |
| FLORAL PRINTS, CERAMICS, BRONZES          | September 14 to 17 incl.     |
| SCHOOL GARDENS                            | September 15 - 16 - 17 - 18  |
| CALENDULAS                                |                              |
| BACHELOR BUTTONS                          | September 15 - 16 - 17 - 18  |
| MIGNONETTE                                |                              |
| PHLOX                                     |                              |
| COSMOS                                    | September 18 - 19            |
| ROSES - AMATEUR                           | September 26 - 27            |
| FLORAL PRINTS                             | September 20 to 25 incl.     |
| GOURDS                                    | September 29 to Oct. 2 incl. |
| MUMS & POM POMS                           | September 29 to Oct. 2 incl. |
| CANARY BREEDERS                           | October 1 to 4 incl.         |

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AND HOME



# MANUSCRIPT PHOTOCOPY ORDER

THE WESTERN RESERVE HISTORICAL SOCIETY  
10825 EAST BOULEVARD, CLEVELAND, OH 44106

Manuscript Collection No:

3470

COST: \$0.35 PER EXPOSURE

## INSTRUCTIONS:

1. Obtain paper flags (markers) from reference staff.  
(Remove only one folder from a container at a time.)
2. Place one flag in front of each letter or document you want copied.  
(Manuscripts must remain in the folder in their original order.)
3. Fill in all the blanks on this form.
4. Return folder to container and place it with order form next to copy basket on the registration desk.
5. Pick up and pay for copies at the registration desk.

## NAME OF COLLECTION:

A Donald Gray Papers

CONTAINER 12

DESCRIPTION OF ITEM(S) TO BE COPIED -- USE REVERSE SIDE IF NECESSARY -- INCLUDE CONTAINER AND FOLDER NUMBER:

NAME  
Horticultural  
Lakes  
(Cleveland)  
1938

|                               |                                                       |                                                                               |
|-------------------------------|-------------------------------------------------------|-------------------------------------------------------------------------------|
| 9/13/36                       | Ltr. to Mrs. Mather from Donald Gray                  | } FILE NAME: " Horticultural<br>Gardens -- Executive Corresp.<br>(Cleve) 1937 |
| 1/13/37                       | Ltr. to Donald Gray from Dir. of Ins., Gr. Lakes Expo |                                                                               |
| 9/27/37                       | Ltr. to D. Gray from Clara Gactjens, CMA              |                                                                               |
| 9/24/37                       | Ltr to CMA from D. Gray                               |                                                                               |
| 9/28/37                       | Ltr to Samuel Newman from D. Gray                     |                                                                               |
| Map of Great Lakes Exposition |                                                       |                                                                               |

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YOUR NAME:

Cynthia L. Carroll

DATE: 11.13.92

FOR STAFF USE -- Processed by: \_\_\_\_\_ Fee: \_\_\_\_\_



Awakening, 1934  
William M. McVey

Marble. Donald Gray Gardens, Municipal Stadium.  
Commissioned by Public Works Art Projects.

William M. McVey sculpted Awakening in 1934. It is a Depression-era piece commissioned by the Public Works Art Projects under the WPA. The figure is a seated nude carved from white Georgia marble. It is a full figure, simple in form with a sparseness of detail. McVey sculpted smooth edges and created a flowing natural figure with a gentle expression. The sculpture stands 16 feet in height and weighs three and a half tons.

McVey came to Cleveland as a child and was educated here, attending the Cleveland Institute of Art. He also studied at various art academies in Paris. The influence of this is noticeable in McVey's representational style as he chose to break from the exaggerated gestures and contortions of modernism. In France, Charles Despiau and Aristide Maillol influenced McVey to stay true to simple forms of nature.

Awakening was originally placed in the Rose Garden of the Cleveland Museum of Art. However, it was then loaned to the Great Lakes Exposition of 1936 for exhibition in the Horticultural Gardens. It remained in an unprotected location near the Cleveland Stadium ever since. It is now located in Donald Gray Park.

*By Louriase Dyke*



# MANUSCRIPT PHOTOCOPY ORDER

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YOUR NAME:

Cynthia L. Carroll

DATE:

11-13-92

\*\*\*\*\*

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*By Louise Dyke*



Cleveland arts - McVey, William



The Plain Dealer/William A. Ashbolt

"Awakening," under a blanket of snow, in her resting spot north of the Stadium

## 'Save forgotten statue'

I propose that the magnificent, monumental 16-foot-high sculptured figure of a woman in Georgia white marble entitled "Awakening" in contemporary style, dated 1930, by the distinguished Cleveland sculptor, William M. McVey, now languishing in the Donald Gray Garden north of the Cleveland Stadium, be designated as a landmark by the Cleveland Landmarks Commission.

The sculpture, which was commissioned by the Public Works Art Projects under the WPA, was originally planned for the Rose Garden of the Cleveland Museum of Art. It was loaned to the Great Lakes Exposition of 1936 for exhibition in the Horticultural Gardens and has remained at its present

tiful and valuable work of art, already tragically vandalized, be restored and permanently relocated in an appropriate and protected setting in a public garden or park, where it could be more fully seen and appreciated.

DOLORES C. FILAK

10507 Lake Ave., Apt. 407  
Cleveland

CLEVELAND PUBLIC LIBRARY  
CLIPPING FILE  
FINE ARTS DEPARTMENT





PD/JIM GAYLE

Little-known work by William M. McVey is the Georgia marble "Wakening" of 1934 — in need of conservation — in Donald Gray

## Sculptor

32/1-4

It items. They include a small marble presented in the final competition, a poster-size of the full-size clay model, rate bronze casts of the head and the much-disputed cigar used the total figure, a large scrapbook of photographs and clippings, the overall project including ink-in-process photographs, and the documentation of the formal location.

Although the show installation is rigidly chronological, the clippings are placed with an eye to stylistic relationships and overall career. After McVey's two years in Paris, the periods can broadly be seen as:

the Cleveland years (with WPA the principal patron) from 1930 to 1935; McVey's hugely successful decade in Texas, where his first major commission was the colossal "Dacinto Monument" in 1936; his years on the faculty of the Cranbrook Academy of Art in Michigan from 1936 until 1954; his time as head of the sculpture department of the Cleveland Institute of Art from 1954 to 1967, and the period starting in 1967 when he returned to full-time sculpting in his

Changes as well as a certain continuity and prevailing motifs can be seen in McVey's work throughout this sequence. Generally speaking, there is a division between the large architectural commissions

work, much of which adorned Cleveland May Shows year after year in the 1930s and the 1950s.

There is a considerable amount of work of a spiritual nature, done for churches and other institutions including the National Cathedral in Washington, D.C. The animals, both private and commissioned, stand out in a special way throughout as creations of his special genius.

McVey's work in bronze portraiture, first seen in the "Jefferson" head, was greatly spurred by the monumental Churchill that he completed in 1966 for the English-Speaking Union in Washington, D.C. His many such public works in Cleveland have included portraits of young George Washington as a survivor, poet Hart Crane, Olympic athlete Jesse Owens and Archbishop John Carroll. The latest is his 3-foot bronze figure of Cleveland's controversial Mayor Tom L. Johnson (commissioned through the Mildred Andrews Fund). This work will be formally dedicated on a site next to Frickover Library on the Case Western Reserve campus.



PD FILE

Bronze head from William M. McVey's famed Winston Churchill portrait sculpture of 1966 in Washington, D.C.

ing a show reception at the Mather Gallery honoring McVey.

Tesso's show organization also takes into account stylistic influences of McVey's early training in illustration as well as sculpture at the Cleveland Institute of Art, his academic training in Paris under Charles Despiau in the tradition of Aristide Maillol and Auguste Rodin, and his fascination with primitive sculpture. Also shown are several items from his bookshelf pointing to his sources of inspiration — which include an essay about meeting Maillol.

Not shown or given much notice in this impressively comprehensive but necessarily abbreviated show are the many perfunctory or marginally commercial commissions, including medals and logos, that have occupied much of McVey's

in another show context.

In this one, Mather Gallery director Jane Tesso, an art history graduate of Cornell University (B.A., 1970) and Case Western Reserve University (M.A., 1981), has given a previously heterogeneous body of material admirable perspective, and has guided a fine show presentation with modest means.

The show catalog, published with the support of the Mildred Andrews Fund, includes commentary by longtime McVey colleague Viktor Schreckengost, professor of industrial design at the Cleveland Institute of Art; and Edward B. Henning, modern art research curator of the Cleveland Museum of Art. A map and guide to a walking tour of McVey sculptures in University Circle, and a list of his public commissions in the Cleveland



*Cleveland Post-McVey William*



The Plain Dealer/William A. Ashbolt

"Awakening," under a blanket of snow, in her resting spot north of the Stadium

#### BIRTHDAYS OF NOTE...

Bill McVey, the undisputed dean of northern Ohio sculptors, celebrated his 87th last Monday at Heather Hill Geriatric Center & Rehabilitation Hospital in Chardon, where he now lives. To celebrate, McVey's friend and former Pepper Pike neighbor, lawyer Seth Taft, presented a slide show depicting McVey's life and work in sculpture. *RD 7-15-92*

The artist's work may be found in the Smithsonian Institution and the National Cathedral in Washington and the San Francisco Museum of Art. Here, art lovers may enjoy McVey's bronze statue of George Washington outside the Federal Office Building on E. 9th St., his stone polar bears at the Metroparks Zoo and many other examples of his work throughout the city.

## 'Save forgotten statue'

*P.D. 2-15-76*  
I propose that the magnificent, monumental 16-foot-high sculptured figure of a woman in Georgia white marble entitled "Awakening" in contemporary style, dated 1930, by the distinguished Cleveland sculptor, William M. McVey, now languishing in the Donald Gray Garden north of the Cleveland Stadium, be designated as a landmark by the Cleveland Landmarks Commission.

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DOLORES C. FILAK  
10507 Lake Ave., Apt. 407  
Cleveland

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# SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property  
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to *SOS! Handbook* for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

## PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

Awakening

Alternate Title(s) Title of original model for the sculpture was "Zoe"

Primary Artist(s) McVey, William M.

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

- ☐ Carver \_\_\_\_\_
- ☐ Designer \_\_\_\_\_
- ☐ Architect \_\_\_\_\_
- ☐ Other (Designate role, e.g., landscape architect, engineer) Funded by the W.P.A.  
Under the auspices of Wm. Milliken, Dir. of the Cleveland Museum of Art

### Foundry/Fabricator

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) 1934

Other Dates (check as many as apply) \_\_\_\_\_

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

- ☐ Cast \_\_\_\_\_
- ☐ Copyright \_\_\_\_\_
- ☐ Dedicated \_\_\_\_\_



### PART III: CONDITION INFORMATION

#### Structural Condition (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

|                                                                                                                                                          | Sculpture                           | Base                     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------|--------------------------|
| Is the armature/internal support unstable/exposed?<br>(look for signs of exterior rust)                                                                  | <input type="checkbox"/>            | <input type="checkbox"/> |
| Any evidence of structurally instability?<br>(look for cracked joints, missing mortar or caulking or plant growth)                                       | <input type="checkbox"/>            | <input type="checkbox"/> |
| Any broken or missing parts?<br>(look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)   | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| Any cracks, splits, breaks or holes?<br>(look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material) | <input type="checkbox"/>            | <input type="checkbox"/> |

#### Surface Appearance (check as many as apply)

|                                                                                           | Sculpture                           | Base                                |
|-------------------------------------------------------------------------------------------|-------------------------------------|-------------------------------------|
| Bird guano (e.g., bird droppings, other animal/insect remains)                            | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Black crusts                                                                              | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Etched, pitted or otherwise corroded (usually applies to metal)                           | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Metallic staining (e.g., run-off from copper, iron, etc.)                                 | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Organic growth (e.g., moss, algae, lichen or vines)                                       | <input checked="" type="checkbox"/> | <input type="checkbox"/>            |
| White crusts                                                                              | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Chalky or powdery (applies to stone only)                                                 | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Granular, sugary or eroding (applies to stone only)                                       | <input checked="" type="checkbox"/> | <input checked="" type="checkbox"/> |
| Spalling or sloughing (applies to stone only)<br>(parallel splitting off of the surfaces) | <input type="checkbox"/>            | <input type="checkbox"/>            |
| Other (e.g., applied adhesives, spray paint, graffiti, gouges)                            |                                     |                                     |

Graffiti carved into PR arm and into back; Gouge in PR armpit, PR thigh, front drapery; Sections missing from nose, PR foot; Deterioration of PR fingers, PL fingers, chin; Pitting on both breasts; Water stain on face; Lichen on PR nipple of breast, nose; What appears to be chewing gum on PR nipple of breast; Trails of a brown sparkly substance (appears like sap and seems to be coming from the stone) on back.

Does water collect in recessed areas of the sculpture and/or base?

☐ Yes ☒ No ☐ Unable to determine



### Surface Coating

Does there appear to be a coating?

☐ Yes ☒ No ☐ Unable to determine

If known, identify type of coating.

☐ Gilded ☐ Painted ☐ Varnished ☐ Waxed ☐ Unable to determine

Is the coating in good condition?

☐ Yes ☐ No ☐ Unable to determine

### Basic Surface Condition Assessment (check one)

In your opinion, what is the general appearance or condition of the sculpture?

☒ In urgent need of treatment ☐ Well-maintained  
☐ Would benefit from treatment ☐ Unable to determine

### PART IV: OVERALL DESCRIPTION

Briefly describe the sculpture, its subject/theme and its overall condition. For figurative works, use the abbreviations PR (proper right) and PL (proper left) to indicate the right or left side of the statue from the perspective of the statue (i.e., your right or left side if you were positioned on the base facing in the same direction as the statue). For abstract works, describe the predominant forms, colors, shapes and textures. For descriptions of either abstract and figurative pieces, avoid judgmental language. For condition, indicate any broken or missing parts and describe evidence of cracks, graffiti, etc.

Female draped nude, sitting position, PR arm cradling head.  
Overall condition is badly deteriorated from weathering and vandalism.



PART VI: SURVEYOR INFORMATION AND WAIVER

Date of On-site Survey 10.7.92

Waiver of Liability, Photographic and Data Rights for Volunteers, Agents or Employee Participants

I acknowledge that I am a participant in Save Outdoor Sculpture!, a project cosponsored by the National Institute for the Conservation of Cultural Property (NIC) and the National Museum of American Art, Smithsonian Institution. The project's purpose is to determine the location, description and basic condition of sculpture in the United States, to raise awareness about the condition of our nation's sculpture and to promote its long-term care and maintenance.

In furtherance of these objectives, I will record certain information on the *SOS! Survey Questionnaire*, provide certain illustrations and take certain photographs. I hereby declare that, to the extent these text, illustrations and photographs may be eligible for copyright protection, all of my rights and interest in them are hereby waived. It is my intention to place these written works, illustrations and photographs in the public domain and I warrant that I will not assert any copyright claim in them.

I further declare and acknowledge that I am a volunteer, agent or employee for my sponsoring organization and am not a volunteer, agent or employee of the Smithsonian Institution or the NIC. I agree to hold harmless the NIC and Smithsonian, its museums, bureaus, entities, employees and officials from any and all damages, injuries or claims that may arise out of my participation in the SOS! project.

This waiver shall be effective as of the date below.

CYNTHIA L. CARROLL  
Typed or Printed Name of Participant

22 Lakefront Walk  
Address

Cleve  
City

OH  
State

44110  
Zip

Cynthia L. Carroll  
Signature of Participant

Fill in blanks below and return to your local SOS! Project Coordinator.

Name C. CARROLL

Address 22 Lakefront Walk

City Cleveland

State Ohio

Zip Code 44110

Telephone (216) 541-0362